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The sour Sir Philip Francis owned to admiring Pitt despite himself, because, while the jackals herded, he, lion-like, walked alone. Something of the same feeling makes particularly welcome the revival of a poet who, self-reliant by nature and by fortune an exile, for much of his brief life, in Levantine consulates and Swiss sanatoria, belonged to no coterie for co-operative back-scratching, no movement for baiting the bourgeoisie, and whose writing pleases exactly because he seems to write, above all, to please himself—no facile self at that.

Mr. Goldring's sketch is happily timed to introduce and accompany Flecker's *Collected Prose* and the long-looked-for *Hassan*. A combination of biography and criticism, it disclaims any pretensions to be a "Life"; one wishes there were more of the biography and less of the less-needed criticism; but the book makes the poetry of Flecker still more readable, and should certainly make it the more read.

It is to this same end that the *Collected Prose* will mainly serve; the attractive journalism of a poet, it shows more what Flecker was than what he could do. The collection falls into three parts—"Tales and Sketches," fantastic or Levantine; "The Grecians," on education; and "Critical Studies." Of the first, "The Last Generation," a vision of the future resembling not so much Wells (the comparison moved Flecker to fury) as the whimsical irony of Butler, is curious for its resemblance to *Hassan* in one thing—the way in which its dreamy fantasy quickens suddenly into gruesome reality as Moses' rod into the horror of venomous life. Flecker, like his admired John Davidson, combined the extremes of visionary and realist; he soars into futurity not on the ingenious mechanism of a Time Machine, but on the yellow and purple wings of the poet's Wind of Time; and, yet, if he starts in the clouds, he comes most solidly to earth on his arrival in the unborn Birmingham. There is, indeed, in this compounding of clay and fire something not unakin to the earthy unearthliness of Mr. Chesterton (who should approve "The Ballad of Hampstead Heath"), but of a sadder and wiser Mr. Chesterton. Flecker's daylight, when he returns to it, is of a greyer hue.

It is this that clouds for him even the Eastern sun. "Candilli" utters the fundamental sadness of the gazer on some splendour of mountain or of sea. Here is beauty—yet one can never seize it or possess—it is like a heap of treasure in a wilderness.

> But who am I to enjoy this high gift of the gods? What can I do with it, how make it my own? Why is it there, part of my foolish daily life: can I treat it as a common thing? . . . A poet might sing of it, and find peace; or a painter paint it; glorious would it shine to a man returning from a long journey, if among those countless lights one light meant home.

And, as here, in the presence of beauty, so in "The 'Bus in Stamboul" his heart is heavy with absence and the past, and the exile, to whom that understanding of the East, which Orientalists owned that he possessed, brought no love for it, is stirred by the sight of a fellow-exile, a Vanguard motor-'bus, to a longing, not the less real for the wry laughter that expresses it, for the West and home and fellowship.

> And you, too, O Cricklewood, lovely Cricklewood of the idle evenings, not so far from Hampstead Heath, Cricklewood, where clerks, returning from toil, eat their suppers and kiss their young wives, and sleep at peace with God and all the world, you are worth all the golden East, obscure and lovely Cricklewood, whatever those literary men say—and forget it not.

These sketches are the least serious part of the book; but, for all that, they are the best. In "The Grecians" the ex-schoolmaster turns to building in a Platonic dialogue the cloud-image of his ideal school, an educational "Republic." Eloquent in passages, it yet suffers from that curious donnish pompousness which seems to attack imitators of Plato; but it overflows with good sense. As might be expected, Flecker believes in literature, with its criticism of life as the base of education in living, as distinguished from making a living; not, indeed, literature after the present beggarly standard—an arbitrary patch of the Classics, some English, small French, less German, and no Italian; not linguistics—"any half-breed dragoman can gabble six or seven tongues and sometimes gabble them correctly"; not science—"science brooks no rival in her house"; but a modernisation of the Renaissance humanism of Vittorino da Feltre. It is at least a far more significant contribution, especially in its ethics, than most of the screaming of the moment on the subject of public schools.

The "Critical Studies" matter less. Flecker was too good a lover and hater to be the perfect critic; John Davidson's blank verse is not "the best since Milton" or the work of William Watson limited to "pompous outcries." Still, these Johnsonian tantrums are redeemed by a Johnsonian common-sense; and all is said in his neat ruling on that weary controversy about art and purpose, "It is not the poet's business to save man's soul, but to make it worth saving."

But Flecker remains before all things the lyric poet; his prose is a by-product; and even *Hassan*, by his own account, was written to lead up to its epilogue, that long-familiar lyric "The Golden Journey to Samarkand." It really needs two readings before one can begin to criticise this fine but eccentric play. For its atmosphere reels and quivers from scene to scene like a mirage of the desert—now comedy of manners, now opera or masque, now farcical buffoonery, now agonising tragedy. As Proteus-like are the characters. Comic confectioner, amorous greybeard, poet, artist, man of action, voluptuary, philosopher—all these by turns is Hassan; and yet remains Hassan still. It is as if one mixed *Le Bourgeois Gentilhomme* with *Bajazet*, or Shaw's Cæsar with Shakespeare's, or *Kubla Khan* with *The Mikado*. It is amazing, and yet no mere *tour de force*; only at moments does Flecker go too far in mingling his incompatibles; the prolonged persiflage, for instance, of his Gilbert-and-Sullivan chief of police and captain of military is cheap in itself (Flecker's humour is not his strongest point) and a nuisance in its context.

But the distinction of the play lies in its poetry, its philosophy, its style; the plot, simple as a whole and with plenty of fine situations, is not always convincing in detail. Hassan, the confectioner, by good fortune and common sense saves Haroun al Raschid from the conspiracy of Rafi, whose beloved, Pervaneh, has been kidnapped for the Caliph's seraglio, and so becomes the Caliph's friend. There his disillusionment begins. Yasmin, who had scorned his love, fawns now upon his greatness; his friend the Caliph proves but a pitiless savage. To Rafi and Pervaneh he gives the choice of eternal separation or of one day of love and a death of torment after; they choose the second, and when Hassan pleads for pity, the Caliph flings him back into his obscurity after forcing him first to watch the victims' tortures. Agonised and broken, he turns from "this Bagdad of slaves, this city of fornication," to take with his fellow-poet Ishak, the most charming figure in the play, the Golden Road of pilgrimage to Samarkand.

So it ends. "This rose has faded and this rose is bitter and this rose is nothing but the world." What began in laughing fantasy closes in a sadness that is only not despair. In the prison of the King of the Beggars, while the Caliph beat vainly on the walls, Hassan had turned quietly to look for beauty in the carpet on the floor; now in the prison of the world, cast off by the Caliph, there remains for the pilgrim still the wild beauty of the waste, the sands of the Golden Road. The very ghosts of the lovers, dead in their agony, have faded before us into forgetfulness; only in the beauty of the moment for the moment, in the splendour of the tragedy of life, in the sublimity of its folly, lies its solace. How brief and precarious are these! and yet the race goes on; and the ghost of Pervaneh in the garden, agony behind her and oblivion before, when the rustling voices of the unborn question, "What of Life, O dead?" answers with a great cry, "Why Life . . . is sweet, my children."

Some will wince at the touch of Maeterlinck. But Flecker, at least, does not dally with his pessimism, does not burke the bitterness of life with amiable saving-clauses, nor smuggle in Dr. Pangloss by a side door to sugar the final scene. "Dost thou hope for a revelation? Why should the dead be wiser than the living? The dead know only this that it was better to be alive."

When the play is performed, the British public, who will always flock in far greater numbers to see one live camel on the stage than all the plays of Ibsen, expecting from this Oriental drama a repetition of the cheery crudity of *Chu Chin Chow* or of the sanctimonious vulgarities of *The Garden of Allah*, and even encouraged in this expectation by the comedy of the early scenes, will be very rudely pulled up by the bitter realism of such a close; and old gentlemen will certainly write to the papers about the torture-scene. Indeed, a preliminary bleat has already been raised in a distinguished weekly by a writer who complains of the unbearable pessimism of *Hassan*, on the ground that "the greatest poets dwell on the permanence of beauty rather than on the passing show," and suggests that there is "a certain weakness in the constitution of art which predisposes it to pessimism." It might be urged that the weakness lay in

the constitution of the universe; but it is clearly vain to urge, if people cannot see it for themselves, that vastly more great poetry has been written in the mood of the *Iliad* and the *De Rerum Natura*, the *Inferno* and *Lear* than in that of *Pippa Passes*. Let those who find *Hassan* "unbearable" leave it alone; in this picture of life, as in life itself, the terror is redeemed by the beauty and by that alone.

We are the pilgrims, master; we shall go
Always a little further: it may be
Beyond that last blue mountain barred with snow,
Across that angry or that glimmering sea.

White on a throne or guarded in a cave
There lives a prophet who can understand
Why men were born: but surely we are brave
Who take the Golden Road to Samarkand.

And if "the Caravan starts for the dawn of Nothing," if there is no prophet and, at the last, no Why—what of it? These things the pilgrim knows already in his heart. The goal is nothing and the gold at the rainbow's foot a dream; but the road and the rainbow are ours for a little while; and we go our ways to the end. For

surely we are brave
Who take the Golden Road to Samarkand.

F. L. LUCAS.

THE ELEMENTS OF ILLUSTRATION

The History of Don Quixote. By Cervantes. (Based on Shelton's translation.) Illustrated by Jean de Bosschère. Introductory Essay by T. B. Trend. Constable. 21s.

Candide. By Voltaire. Introduction by the late Henry Morley. Illustrated by Alan Odle. Routledge. 12s. 6d.

Messrs. Constable were wise to base this abbreviated *Don Quixote* upon Shelton, whose translation is the most charming of all the translations of Cervantes, though Smollet's translation is good, too. M. Jean de Bosschère is a clever draughtsman with a modern decorative sense, but without imagination. "Mr. Trend, an acknowledged authority on Spanish life and literature, has," the publisher tells us, "collaborated with M. de Bosschère in producing a book that is at once a worthy edition of *Quixote*, and an artistic novelty." Alas! that combination is impossible—"a worthy edition" which shall be at the same time "an artistic novelty." All "artistic novelties" are pinched, strained, meagre, conceited triflings; they may be clever, they may be arresting, but they are unsatisfying. And when they are exhibited beside the sane creations of a great imagination their shortcomings become obtrusive. M. de Bosschère is not without a sense of design; his black and whites are not insensitive, his fantasy is fertile, but his sense of humour and of romance as an illustrator fall pitiably below his themes; the former is trivial, the latter practically non-existent. Give us back old Doré with his moonlit precipices, blasted fir forests, inane pinnacled castles, his gaunt old knight and Rowlandson-Falstaffian Sancho. The superb serenity and simple humour of Cervantes Doré did not attempt to render; his eye was luridly romantic; but at any rate he lived through the book in his own fashion. He did apply to his task imagination, instead of fiddling trifling harmonics on his great theme, or weaving arabesques as irrelevant as the buzzing of a gnat between the nose of the reader and the book. Mr. Trend in his excellent preface says that by the end of the seventeenth century *The Comical History of Don Quixote* had become a subject treated in the manner of a modern "review"; "while the greatest of English musicians, Henry Purcell, spent the last hours of his life in composing for this travesty a noble piece of music, worthy of Cervantes himself, rather than of the ignoble entertainment to which it was destined." It is not a parallel case, for M. de Bosschère's art is trivial while his theme is the real Don Quixote; but though the boot is on the other foot this time, there is a fundamental incongruity here also between theme and commentator, if musical setting may be considered as the equivalent to illustration. Most modern art lacks dignity, emotion, sincerity; that is why old masterpieces, illustrated by artists whose work can justly claim to be "artistic novelties," fail.

Messrs. Routledge's edition of *Candide*, admirably printed, fluently translated, is another example of this jarring incongruity. Mr. Alan Odle is an illustrator who has a gift for the exuberant ugly grotesque. His art strikes one as a dusky mixture of various ingredients: Aubrey Beardsley, Daumier, mediæval cuts, Goya and E. J. Sullivan. His imagination delights in exaggeration and decomposition. There is not a laugh in him. Anyone taking up this book, and judging it by the illustrations instead of by the text, would suppose that Voltaire was a misanthropic ghoul whose nerves were exacerbated by the hideous iniquity of human nature and tortured by the grotesqueness of the human body. It is impossible to imagine pictures more utterly at variance with the stoical lightness, the alarming sangfroid, the irrepressible gaiety of the old sage who chuckled and whistled over the welter of the world. *Candide* is the work of a pessimistic intelligence no doubt (*Rasselas* is its English counterpart), but it is the creation of one of the gayest and most undaunted and unimpressible temperaments that ever brought alleviation to gloomy mankind. Publishers should not choose their illustrators because they may have made a little mark in one direction or another, but consider first whether those aptitudes have any congruity with the tasks they set them.

D. M.

IT'S ALL SO EASY

The Story of Mankind. By Hendrik van Loon. Harrap. 12s. 6d.

The most interesting fact about this book is contained in the various prospectuses that accompany the volume, in which we are informed that in the United States "over 50,000 copies have already been sold at $5 each. *The Story of Mankind* has now displaced Wells's *Outline of History* as the best selling non-fiction book in America." This is, perhaps, not surprising, as Mr. Wells, with all his faults, was serious, and did not write down to his audience beyond a certain point. To read *The Outline of History* needs an appreciable amount of mental effort, so that Mr. van Loon was well advised to come forward with a version that should need absolutely none. He has certainly succeeded in his futile task and deserves all the money he may get, as he has prepared a concoction made of everything thrown away after the nutritious elements have been extracted. These remnants are called *The Story of Mankind*, and we are informed that they are singularly suitable for children's diet. As a matter of fact, *The Story of Mankind* is not written for children at all, but for grown-ups with inadequately developed intelligence. Intelligent children like things cut and dried, with fact following fact in pitiless and logical sequence. The moment the form of a book becomes flabby and shapeless we know it is primarily intended for grown-ups, though, of course, they can read aloud to their children what is really suited to their own taste, while pretending that they are sacrificing their own interests to those of their young brood. But the real object of the book is to persuade the citizens of America that nothing which is not, at first sight, clear to them is worth the trouble of being learned. This is Mr. Van Loon's final comment on the Reformation: "Protestants and Catholics killed each other for the greater glory of certain theological doctrines, which are as incomprehensible to the present generation as the mysterious inscriptions of the ancient Etruscans." Plain hundred per cent. Americans know a Christian when they see one, and that is good enough for them. The intellectual strivings of their predecessors can best be dismissed with a sniff. It might be necessary to think for a moment or two before they become intelligible, and thought must at all costs be avoided by the ordinary sensible man, who knows what's what and who has made the world what it is. The ordinary man does not want to read the history of mankind, but at the same time he wants to get an easy reputation for being cultivated, and having a broad view of human affairs, which will keep up his reputation at dinner parties. All such persons will revel in Mr. van Loon. Out go all the facts, all the long words, all the dates, all the labour of scholars and the strivings of centuries. Instead we get a little chit-chat about the Greek theatre, the Roman provinces, the Papacy, Humanism, and the Revolution. A gentle trickle of easy generalisation flows through the sleepy brain.

An amazing feature of this amazing book is the incredible illustrations that decorate the pages, and are the sort of stuff that is usually scribbled on the blotting-pad by somebody thinking of something else. Those curious in such matters might turn to the two scrawls called "Hannibal crosses the Alps" and "Cæsar goes West." They have a certain pathological importance, and reach, it may be safely said, a deeper point of imbecility than has ever yet appeared in any book, or even in any picture. It is perhaps optimistic to hope that this book will not repeat in England its American success. It is impossible to imagine a more ghastly tribute to the intellectual deliquescence of a nation. The publisher, however, is to be congratulated; 492 large pages, enlivened with "over 140 black-and-white illustrations, 9 four-colour pages, numerous animated maps and half-tone pictures,

From Heinemann's Autumn List

Illustrated Gift Books

Rossetti & His Circle: 23 Cartoons in Colour by *Max Beerbohm*, with a special Introduction. Cr. 4to, 25s. To follow shortly, a Large Paper Edition, limited to 300 copies, with an added drawing, each copy numbered and signed by Max Beerbohm. Cr. 4to, £3 3s.—*The Velveteen Rabbit*, by Margery Williams, illustrated with seven colour-plates and end papers by *William Nicholson*. Cr. 4to, 7s. 6d.—*Right Royal*, by John Masefield. A new edition, with 4 coloured plates and numerous drawings in the text by *Cecil Aldin*. Cr. 4to, 15s. To follow shortly, an *Edition de Luxe*, limited to 350 copies, numbered and signed by author and artist. Medium 4to, £3 3s.

Two Important Books of Letters

The Letters of Lord and Lady Wolseley, edited by *Sir George Arthur, Bt.* From 1870 to 1911. Demy 8vo. Price about 25s.—*The Life and Letters of Walter H. Page*, late American Ambassador to Great Britain, 1913—1918. A Biography containing Selections from his Correspondence. By *Burton J. Hendrick*. Demy 8vo, 36s.

Biography

The Last Days of Tolstoi, by *Count Vladimir Tchertkoff*. Cr. 8vo. This book explains many hitherto unknown facts of Tolstoi's later life.—*The Ordeal of Mark Twain*, by *Van Wyck Brooks*. Demy 8vo. A startling and entirely fresh view of Mark Twain's character is given in this work.—*My Life and Work*, being the autobiography of Henry Ford. Written in collaboration with *Samuel Crowther*. Demy 8vo, about 15s.

History & Travel

Knole & the Sackvilles, by *V. Sackville-West*, author of "The Heir," "The Dragon in Shallow Water," &c. Containing many beautiful illustrations, price about 30s. net. Miss Sackville-West was brought up at Knole Park, and her love and intimate knowledge of this famous house, coupled with her literary ability, will make this book peculiarly interesting.—*The Middle Ages*, the latest addition to the "National History of France," by the editor of the series, *F. Funck Brentano*. Demy 8vo, 12s. 6d.—*Madame de Maintenon*, the latest addition to the "Eminent Figures in French History" series, by *Madame St. Réné-Taillander*. Preface by *Paul Bourget*. Demy 8vo, 15s.—*A Short History of Christianity*, by *Dr. Salomon Reinach*. A revision, much amplified, of the latter part of Dr. Reinach's well-known "Orpheus," with a new Introduction. Demy 8vo, about 15s.—*On a Chinese Screen*, by *W. Somerset Maugham*. Sq. Cr. 8vo, 7s. 6d. Sketches and stories written during Mr. Maugham's recent travels in China.

Essays, Literary Works and Plays

The Legend of Ulenspiegel, by *Charles de Coster*, trans. by F. M. Atkinson. In 2 vols., demy 8vo, 30s. The first complete translation ever published in England.—*Three Studies in English Literature; Kipling, Galsworthy, Shakespeare*, by *André Chévrillon*. A bold and highly original study of the English spirit in literature. Cr. 8vo, 8s. 6d.—*Sterne's Eliza:* Some account of her life in India; with her letters written between 1757 and 1774. By *Arnold Wright* and *William Lutley Sclater*. Demy 8vo, 10s. 6d.—*Hassan:* a Play in 5 Acts, by *James Elroy Flecker*. Cr. 8vo, 6s. "As good as any tragic play since the Elizabethan Age" (J. C. Squire).—*Melloney Holtspur*, a Play by *John Masefield*. Cr. 8vo, 6s.

Fiction
(7/6 net each novel)

Cytherea, by *Joseph Hergesheimer*.—*Children of Men*, by *Eden Phillpotts*.—*Robin*, by *Frances Hodgson Burnett* (the sequel to "The Head of the House of Coombe").—*Hidden Lives*, by *M. Leonora Eyles*.—*Overlooked*, by *Maurice Baring* (6s.).—*Certain People of Importance*, by *Kathleen Norris*.—*Mary Lee*, by *Geoffrey Dennis*.—*South of the Line*, by *Ralph Stock*, author of "The Cruise of the Dreamship."

20 & 21 Bedford Street, London.

and an Animated Chronology of the History of the World, done by the author," is devilish cheap at 12s. 6d. And this time perhaps we really have reached rock bottom. F. B.

A LITTLE ANATOLE FRANCE

Anatole France and His Circle. By PAUL GSELL. Translated by FREDERICK LEES. Lane. 7s. 6d.

This book is being grossly overpraised. Macaulay was not more cruel to our best biographer than is the modern reviewer, who states that "Anatole France has found his Boswell." M. Gsell is no more than a clever journalist with an eye for the superficial. "It is a pretty little forest—the Bois de Boulogne," he says, facetiously. "More female fauns and she-devils than wild beasts are to be seen there." Observers with less imagination than Blake would have seen angels—in revolt, but still angels. M. Gsell's ear, intent on the thud of hoofs in chase, has missed certain sweet pipings. He knows less the vale of Menalus than the gardens of Armida. The result is a portrait of the world's greatest man of letters which must infuriate mere hero-worshippers and annoy all who "think nobly" of greatness. It is probably true that Anatole France believes, as reported by M. Gsell, that "sensuality forms three-quarters of the genius of great men." The generalisation is perhaps true of the master himself But between the self-painted portrait in his works and M. Gsell's is a good deal less and what worlds away. It is regrettable. Puritanical Englishmen, reading this book and unacquainted with the works, will be inclined to think of Anatole France as a smutty old gentleman to be gloated over in private and condemned in public. They may be induced to look for his writings in those shop-windows where repose, in instructive confusion, translations of Rabelais, Flaubert and de Maupassant, puerile pornography, the dubieties of Marie Stopes.

Witness the jokes in the volume. They are nearly all such as Panurge would relate; they have nothing of Gargantua or, say, of that Dionysian ecstasy which animates the debauch in *La Rôtisserie de la Reine Pédauque*. In the matter of irony, again—one of those qualities which, in *Le Jardin d'Épicure*, its author would give humanity *pour témoins et pour juges*, and are so evident throughout his work—M. Gsell is unable to convey the nuances with which certain observations must have been uttered. Anatole France, speaking of his collection, is reported as saying: "With collectors, as with lovers, passion makes up for riches . . . However, to gain the victory over women and masterpieces, it is better to be both rich and passionate." The statement is reported literally, the subtle inflection of irony which must have accompanied it is absent. As it stands, it is a mere cynicism, and the example characteristic of the book generally.

To be too severe with M. Gsell, because of the exuberance of his English reviewers, would be unfair to him. His book is not bad light reading, and even when he taxes credulity, as with the episode of a Professor Brown's visit to the Villa Said, he makes skilful use of the invention for table-talk purposes. But as a portrait of Anatole France—pouf! Like too many other biographers, M. Gsell has looked into the magic mirror of genius, and mistaken it for a window. H. S.

UNDER THE BLACK ENSIGN

Under the Black Ensign. By Captain R. S. GWATKIN-WILLIAMS, C.M.G., R.N. Hutchinson. 16s.

It is really refreshing to read this lively diary of a chapter, hitherto undisclosed, of the Great War. It is so full of high spirits, great endeavour, of a life which was whole, because there existed a great objective. Captain Gwatkin-Williams, a retired naval "dug-out," volunteered in August, 1914, was officially discouraged, but soon after appointed to the command of a Dublin-Holyhead passenger steamer which, as H.M.S. *Tara*, with an inexpert volunteer crew, and in complete ignorance of German intentions, had to guard the North Channel against submarines, and act as mother-ship to the naval trawlers. The preparations on our side were lamentable: British mines at first "displayed an amiable harmlessness towards the enemy, and were only dangerous towards their friends." The description of the torpedoing of the *Bayano* on March 11th, 1915, is horrible, even now, when we are half-callous, half-incredulous of those "vivid realities *now* fading into a dim ghost whose dead bones form history."

Captain Williams was next sent to the Mediterranean on the *Tara*, and there torpedoed, an experience he treats lightly, in comparison with his strictures on his Naval hospital at "X"—"a dreary prison, . . . an asylum in which the staff were the lunatics and the patients the only sane persons." He and his crew had also been prisoners of the Senussi, a captivity concerning which he is less censorious.

In June, 1916, he was in command of H.M.S. *Intrepid*, which was quartered off Yukanski on the Murman coast. He was in charge of the mine-sweepers and submarine-hunters, on a coast almost uncharted and infested with submarines. He started with just over twenty vessels of all sorts in the British Arctic Squadron with which to guard over five hundred miles. It was a magnificent, cheerful, resourceful bluff; and, despite the fact that, at first one ship in three was mined or sunk, this little haphazard fleet kept Russia and Roumania provisioned, and enabled them to remain twelve months longer at war. The Russians were suspicious, resentful, almost hostile; the neutrals had to be respected, and were playing a double game; the Arctic summer brought mosquitoes and submarines in its train, and the long winter had to be endured; but in this story of resourcefulness, culinary, pastoral, linguistic—even amatory—this annal of diversions and of the friendly feud of the *Intrepid* and the *Niffle Jane* [*Iphigenia*], the side pictures of the Russian Revolution in this remotest corner of Russia, the incidental zoology and mineralogy, the waywardness of the news they received—we have an entrancing chronicle, full of cheerful stories of lemmings and pet-bears, and Russian lady dentists; and the few malignities all impugn the authorities at home.

Of especial interest is the authentic story of how on May 4th, 1917, the *Palmbranch* under Captain Malling at the Kola inlet revenged Kitchener by sinking the *U. 75*, which had laid an unnoticed thirteenth mine off Scapa Flow and so blown up the *Hampshire*. This war book has great merits; its information is new and valuable; its style and tone is that relentless merriment of the war—a temperament we hoped would continue.

HISTORY OF ART

History of Art. By ELIE FAURE. Vol. II., Mediæval Art. Bodley Head. 25s.

This is the translation of the second volume of M. Faure's remarkable history in four volumes. The achievement is considerable in that the ground really is covered between China and Peru, and that Paleolithic Art and M. Matisse are treated with equal gravity. Also, it being the latest history of art, the latest snobberies are gratifyingly satisfied. In the present volume the tropics are given the space modern taste very properly requires, and the artistic performances of Africa and Polynesia are put for the first time beside Chartres and Ravenna. In the section devoted to the Far East, M. Faure had to abandon his purely chronological method; Chinese art from the Chang to the Ming dynasty is passed in review, while Japanese art is treated down to Hokusai. It is this broad sweep which differentiates M. Faure's history from any other. We have at last got away from the tradition of the eighteenth century.

The illustrations are the point of the book, as M. Faure writes "chit-chat," which is inevitably not improved by translation into English. Unfortunately, the plates are not reproduced so well as they are in the French original. The weight of the book is also appalling and nearly splits the wrist of the reader. Surely publishers could alleviate pain of this nature if they took sufficient trouble. The illustrations make the book delightful armchair company; so that it is all the more regrettable that only Rhodes scholars will be able to lift it with pleasure.

But in spite of this disadvantage, it is to be hoped that the history may have a large measure of success in England where art education, even among the cultivated classes, has hardly reached a decent elementary standard. It is important that supposedly educated persons should be brought to realise that interest in the art of savages does not entail a contempt for the achievements of Europe and that admirers of the modern movements in painting do not feel disgust when they look at the masterpieces of Raphael and Rubens.

M. Faure wrote his book for an educated public, and it is not to be supposed that these simple considerations entered his head for a moment. Nevertheless, it is, perhaps, from this aspect that his book can be most advantageously approached by English readers. An extremely compendious *tableau synoptique* is added as an appendix, which will enable readers to see what was happening all over the world at any given moment.

Such books as this would be a very valuable addition to school libraries and similar places, where young people interested in art could be saved the trouble of having to forget that Roman copies of decadent Greek sculpture are the jumping-off ground for all study and the sole tests of æsthetic sensibility.

The Bodley Head Autumn List

Art

BRITISH SPORTING ARTISTS.
By W. SHAW SPARROW, Author of "A Book of Bridges," etc. With an Introduction by Sir THEODORE COOK. Fully Illustrated in colour and half-tone. Demy 4to. 42s. net.
Special edition limited to 95 numbered and signed copies. 105s. net.

HISTORY OF ART.
By ELIE FAURE. Translated from the French by WALTER PACH. Illustrated. Demy 8vo. **Vol. 1, Ancient Art, 21s. net. Vol. 2, Mediæval Art, 25s. net.**

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By JAN GORDON. Illustrated in colour and black and white. Crown 4to. 21s. net.

FISHING BOATS AND BARGES FROM THE THAMES TO LAND'S END.
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